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ROYAL ACADEMY OF MUSIC.

A very successful organ recital was given on the 11th of February, at the Queen's Hall, by the students of the Royal Academy of Music. Mr. Eustace Turner gave a commendable rendering of a toccata by Bach, and Mr. B. C. Flanders and Mr. W. H. Reed gave a good rendering of Rheinberger's air with variations in A minor for organ and violin. Miss F. McCulloch and Mr. Walter Ford gave respectively effective renderings of Saint-Saëns' song, "La Cloche," and the cavatina, "She alone charmeth my sadness," and Miss L. M. Grime sang "I am Titania," from Ambroise Thomas's "Mignon," with skill.

—:O:—

ROYAL COLLEGE OF MUSIC.

A successful performance has recently been given by the students of the Royal College of Music. Meritorious renderings were given of the overtures, Schumann's "Manfred" and Beethoven's "Namensfeier." Mr. S. Coleridge Taylor has given such promise as a composer that a new "Legend" for violin and orchestra from his pen was performed for the first time on this occasion. The soloist was that clever violinist, Miss Marie Motto. Much skill was shown by Miss Beatrice Forster in the pianoforte part of Tchaikowsky's concerto in B flat minor, Op. 23. The vocalist was Miss G. Kirby Shaw, whose interpretation of the scena, "Where art thou, father?" from Dvorák's "Spectre's Bride," was commendable.

—:O:—

CHELTHENHAM.—The Quartett Society gave the second concert of the season on Saturday afternoon, February 6th. The celebrated Gompertz Quartett Party appeared for the first time in Cheltenham, and in every way proved a success. The attendance was good, and the audience enjoyed the performance, which included Schubert's Quartett in D. Minor and Schumann's Quartett in A Major, Op. 41. Both were finely rendered. Fräulein Witting was the vocalist, and gave several songs in a charming manner. Miss Ready accompanied with excellent taste.

On February 13th, Miss Isabel Hirschfeld (solo piano) and Miss Louise Nanney (solo violin) gave a very successful concert, which was well attended. Mr. Arthur Barlow was the vocalist, who sang with great effect, and was well received. The programme included two compositions for violin and piano by Edward Schütt, and both were finely played. Miss Hirschfeld was encored for one of her solos, and Miss Nanney received the same compliment for one of her violin solos. Miss Kate Nanney was an efficient accompanist.

By the kindness and liberality of Mrs. Oswald Park, a visitor to this town, the members of the Cheltenham Town Band were recently entertained to dinner at George's Restaurant. Bandsman J. Hall (secretary) presided, supported in the vice-chair by Bandsman J. Grainger (treasurer); and by another act of kindness on the part of Mrs. Park, each of the bandsmen were privileged to invite a friend. Before the proceedings began Mrs. Park visited the room and gave a hearty welcome to the company. On the proposition of the chairman, seconded by the vice-chairman, a cordial vote of thanks was passed to her for her kindness, and Mrs. Park in acknowledgement expressed her pleasure at being thus able to show her appreciation of the band's services to the town. The band was a great attraction to visitors, and she wished them every success and a very pleasant evening. As she left the room she was heartily cheered.

[Other events held over until next month.]

—:O:—

BUCKINGHAM.—The Musical Society, conducted by Mr. John Farmer, gave Handel's *Messiah* on February 11th. The soloists were Miss Maggie Davies, Miss Winifred Walford, Mr. C. M. Child, and Mr. H. Sunman. There was a small orchestra under the leadership of Mr. T. K. Hayes. Mr. Henry Young was the organist. The performance was very successful.

—:O:—

MARGATE.—An excellent chamber concert was given on February 12th. The artists were Mrs. P. V. Henniker (vocalist), Dr. E. J. Bellerby (piano), Mr. A. P. Howells (violin), Mr. A. T. Bobby (viola), and Mr. P. V. Henniker ('cello). The programme included Mozart's Quartett in E Flat and Mendelssohn's Trio in D Minor. Violin and 'cello solos were pleasing features, and Mrs. Henniker gave several songs in excellent style. On February 19th, the Margate Philharmonic Society gave an orchestral concert. Mr. A. T. Bobby conducted, and Mr. A. P. Howells was leader and solo violinist. He was recalled three times for his solos, Andante in F and a Mazurka, the compositions of Ries. Madame Emily Squire sang "The Jewel Song" (Gounod) and other favourites, and was encored twice. The concert was in every way successful.

—:O:—

ASHLEY.—The Choral Society gave *The Messiah* on Feb. 6th in a very praiseworthy manner. The soloists were Miss Beatrice Gough, Miss Amy Carter, Mr. Edward Dunkerton, and Mr. Henry Sunman. Mr. T. Williscroft was an excellent leader. Miss Gough was in fine voice. Her rendering of the aria, "I know that my

Redeemer liveth," stirred the audience to an enthusiastic encore. Mr. Dunkerton was at his best in the aria, "Thou shalt break them." We should say that Mr. Sunman is one of, if not the bass singers ever yet heard in Ashby. He gave the old favourite aria, "Why do the nations," in such style as to fairly delight the audience. Miss Amy Carter was not behind the other soloists in point of excellence, and she made a very favourable impression. The choruses, on the whole, were capitably rendered.

—:O:—

BURGHCLERE.—Handel's Oratorio "Theodora" was given on February 12th. This neglected Oratorio is not often heard; it proved an attractive work, and received an excellent interpretation. The choruses are worthy of a word of praise—"Go generous and pious youth" and "Venus laughing" being rendered in an almost faultless manner. Miss Bertha Wise was in good voice. The airs, "Fond flatt'ring world adieu" and "Oh, that I was on wings," were given with taste and finish. Miss C. Trask's fine contralto voice was heard to advantage in the airs, "Defend her Heaven," and "Lord to Thee each night and day." Mr. Henry Sunman enhanced his reputation at Burghclere by his careful treatment of the recitative "Ye men of Antioch" and the air "Ye ministers of justice." Mr. R. Streatfeild's best contributions were the airs, "Kind Heaven, if virtue be thy care" and "Sweet rose and lily." Mr. J. S. Liddle, Mus. Bac., led the orchestra with his customary skill, while Miss Arkwright, Mus. Bac., efficiently accompanied on the piano. Mr. W. Arkwright is to be heartily congratulated on the gratifying success which attended his efforts in training the chorus.

—:O:—

WORCESTER.—The first Concert of the Orchestral Society was given in the Public Hall on February 23rd. An excellent programme was rendered. The following artists were the principals who took part in the Concert:—Soloists, Miss Lilian Staley and Mr. Frank Crockett; solo pianoforte, Dr. H. W. Wareing; solo violin, Mr. Benoni Brewer; accompanists, Messrs. W. E. Bell Porter and F. W. Knight; leader, Mr. Benoni Brewer; conductor, Mr. H. W. Wareing, Mus. Doc., Cantab.

—:O:—

HEREFORD.—The Orchestral Society's Concert on Thursday afternoon, February 18th, was a decided success. The Society has the support of the elite of the county—a fact which is thoroughly appreciated—while its working is in the hands of officials whose zeal is indefatigable. A glance at the names will give abundant proof of this, for we find the President is no less a person than Mr. J. H. Arkwright. The Society were successful in engaging the services of the well-known vocalist, Madame

Bertha Moore, an attraction in herself, while the other principals were all of local repute—solo violin, Mr. J. A. T. Nicholson; solo pianoforte and conductor, Mr. George Robertson Sinclair; accompanist, Mr. P. C. Hull; leader of orchestra, Mr. E. G. Woodward. The programme was as follows:—Part I.: Symphony in D, Paris, 6 p. 297 (Allegro assai; Andantino; Allegro), *Mozart*, 1756-1791; violin solo, "Schwedische Tänze," Op. 63, *Max Bruch*, Mr. J. A. T. Nicholson; song, (a) "Du bist wie eine Blume," (b) "Widmung," *Schumann*, 1810-1856, Madame Bertha Moore; pianoforte solo, Prelude in C sharp minor, *Rachmaninoff*, Mr. George Robertson Sinclair; Norwegian Dances, Op. 35, (1) Allegro marcato; (2) Allegretto tranquillo e grazioso, *Grieg*. Part II.: Norwegian Dances, Op. 35, (3) Allegro moderato alla marcia; (4) Allegro molto, *Grieg*; song, "My darling was so fair," *Taubert*, 1811-1891, Madame Bertha Moore; Idylle Arabe, *C. Chaminade*; song, "Irish Lullaby," *Alicia A. Needham*, Madame Bertha Moore; Knusperwabyer, "Hansel and Gretel," *E. Humperdinck*; The National Anthem.

"The Minim" Theory Examination Papers.

SET III.—No. 2 PAPER.

The following Pass List is given in alphabetical order for the paper set last month. Great improvement is shown in the work, and several competitors made full marks (100). Advice: The two questions on *Diatonic* and *Chromatic* intervals need more study; the subject of transposition (time and tune) also requires careful attention. The term "Anthem" brought out some good answers. See ours in *Minim* Notes. Corrected Candidates' Papers will be forwarded on receipt of 12 stamps, or Postal Order for One Shilling. Address—"The Editor, *Minim* Office, Cheltenham."

PASS LIST.—Alexander, Aspirant, Burley, Beamish, D., Bessie, Calver, F. M., Discord, Evelyn, Euphonium, Fughetta, Fiddle, Gipsy Girl, Gill, F. M., Gill, Haywood, M., Killaloe, Lese, Maud, Maestoso, Moon, Mayer, F. H. G., Nil Desperandum, Orchestra, Postif, Rawson, U. M., Rossini, Snarleyow, A. Wood.

The next set of questions (No. 3) will be given in the April *Minim*.

New Music.

Capriccio for the pianoforte, "In Commemoration of Li Hung Chang's visit to the West," by Rose Mesham (published by "Minim" Co.). This suite contains some pleasing and novel melodies. There are five numbers, each one is written in characteristic style, number four being in the so-called Pentatonic Scale, the fourth and seventh degrees omitted. Pianists will find these pieces interesting, and of moderate difficulty.





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CELT AND TEUTON.

IN the preface to that valuable and interesting work recently published by Messrs. Sampson Low, Marston & Co., "The National Portrait Gallery of British Musicians," the well-known critic, Mr. JOSEPH BENNETT, says "that taking into account their numbers and late entrance into the higher walks of music, the Celtic communities show finer musical qualities than their Anglo-Saxon neighbours." He proceeds to mention names in support of his assertion, and to argue that "as a general rule nations are musical in proportion to their homogeneity," *i.e.*, in proportion to the degree in which they may be regarded as a pure race, without blend or admixture from other types. Judged by this standard, the Jews and Germans should still be now, as they often have been in the past, the most talented of musicians, but such is scarcely the case. The fact is that the musicianship of a country is hardly to be estimated by the number of exceptional composers or executants it produces, but by the general standard of musical appreciation and cultivation possessed by its people as a whole.

But are the Celtic and Teutonic races so widely separated by education and origin as is generally supposed?

The French and the Welsh Celt are, we know, near cousins: alike the children of GOMER and his sons, the CYMRY. Originally speaking the same language, they left their common dwelling place in Asia, only later to meet again, when the Cimmerians of the Euxine came upon their Western kinsmen, the sons of the giant GALATES. Further, the idea that there is originally no such chasm between the Saxon and the Celt as we once supposed, is one insisted upon by science and supported by no less a philosopher than MATTHEW ARNOLD. They are our brothers in the great Indo-European family, and not, as Lord LYNTHURST once called them, "aliens in blood from us." And it is pleasant to know that this reconciling sense has its roots in science.

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LENT HALF-TERM began Monday, 22nd Feb.

Entrance Examination therefor Thursday, February 18th, at 2 o'clock.

Competition for Goring Thomas Scholarship for Composers. Last day for receiving entries 15th March. Sainton Scholarship for Violinists. Last day for receiving entries 14th April.

Liszt Scholarship for Pianists and Composers. Last day for receiving entries 14th April.

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F. W. RENAUT, Secretary.

March.

March is the *third* month of the year, according to the common reckoning. With the Romans it was the *first*: they named it from *Mars*, the god of war, because he was the father of their first prince. Our Saxon ancestors called it *Lenct Monet*, or *Length Month*, because the days then first began to exceed the nights in length. The ancient Christians called it *Lenct Monat* or *Lent* month. But as *Lenct* or *Lent* means *Spring*, March was also called *Spring Month*. As the season is often stormy, it was also called *Hlyd Month*, or the *Stormy* month. On the 20th of March the sun enters *Aries*, and makes the vernal equinox.

Editorial.

The new Glee, "Winter," given gratis with this month's *Minim*, is published by Messrs. Hart and Co., 22, Paternoster Row, London, price 2d. The April *Minim* will contain a new vocal composition, a photograph and biography of an eminent musician, and several interesting articles written specially for *The Minim*.

Gold Dust.

Trust in nothing but Providence and your own effort. Never separate the two.

Among men who possess sound and sterling qualities, there is nothing so delightfully contagious as pure openness of heart.

If we are not sincere, we are nothing.

Most men unconsciously judge the world by their own exact position in it. Always try to acquire a clear, but wide view, before you begin to form decisive conclusions.

Miss Hilda Wilson.

Miss Hilda Wilson is one of England's most gifted Prima Donna Contraltos. At an early age she showed great musical ability. The writer of this sketch first heard her singing a duett with a younger sister, in pleasing child-like fashion. He was at once impressed with the beauty of the children's voices, and suggested that they should have musical training. Miss Hilda Wilson soon after this occurrence became a member of the Gloucester Choral Society. The late Mr. John Hunt was the Conductor, and Mr. J. A. Matthews (of Cheltenham) was the Organist, having taken that post on resigning the conductorship of the Society. Miss Hilda Wilson made rapid strides as a vocalist during her membership of the Choral Society, and on December 28th, 1874, she made her first appearance as a soloist. She sang soprano solos from "The Messiah," consisting of the Recit. "There were Shepherds" and "Rejoice greatly." In the second part of the programme she sang the second soprano solos in Macfarren's Cantata, "Christmas." Miss Wilson at this time was only 14 years of age. At the next concert given on April 13th, 1875, Miss Wilson was again entrusted with leading parts in three works, viz., the contralto part in Mozart's "Twelfth Mass," the mezzo-soprano part in Spohr's "God, Thou art Great," and the soprano solos in Haydn's "Spring." This remarkable selection attracted great attention, and her complete success was the theme of all who heard her on that memorable occasion. Subsequently it was proposed that she should sing the soprano solos in Haydn's "Creation" at the following concert. But one, greatly interested in her welfare, interposed, and prevented what might have been the ruin of her magnificent and promising young voice, and from that time Miss Wilson's voice was trained in the proper course, and her beautiful contralto register developed into the rich and sympathetic tone so peculiar to the lady now so well known and universally admired throughout the United Kingdom.

In 1875 she again sang at Gloucester, taking the contralto solos in Mendelssohn's "St. Paul"; and the same year she appeared for the first time at the Choral and Orchestral Society's Concert in Cheltenham, under Mr. J. A. Matthews' direction. Upon that occasion she sang the contralto solos in Handel's "Messiah."

In 1877 she sang the contralto part in Bach's Christmas Oratorio, the *Gloucester Mercury* saying of her "that she undoubtedly carried off the honours of the evening, and that she sung the lovely aria, 'Slumber, beloved,' with a tenderness and finished expression quite remarkable in so young and com-

paratively inexperienced a singer." For two or three years Miss Wilson appeared at nearly all the principal concerts in the county of Gloucester.

In 1879 she again sang for Mr. J. A. Matthews' Choral Society in Cheltenham, taking the contralto solos in Handel's "Jephtha," the *Examiner* saying of her "that it was not until Miss Wilson sang 'Scenes of Horror' that any decided applause was evoked. We cannot too highly compliment this young lady on her successful singing, possessing in the first instance a very sweet voice, which she uses with care, and sings with the expression of a musician. And nothing called for particular mention save another charming solo by Miss Wilson, who now even eclipsed her first effort, and gave the air, 'Let other creatures die,' in such a plaintive manner as to produce an irresistible encore, the only one of the evening, and which was well merited."

In 1879 Miss Hilda Wilson became a student of the Royal Academy of Music. Very soon after her entry into that institution she was successful in obtaining many of the Academy prizes and scholarships. The Westmorland Scholarship she won twice, and the Parepa-Rosa gold medal was awarded to her, besides the bronze and silver medals given at the yearly examinations. Her career was one of unbroken success.

In 1880 she made her first appearance as a soloist at the Gloucester Festival. She was then engaged as third contralto, singing in the quartets, &c., and at one of the concerts in the Shirehall she sang "Che Faro" (Gluck) with great success. In 1881 she was engaged as second to Madame Patey, at the Worcester Festival, and at Hereford Festival in 1882, the same year being engaged as second contralto at the Leeds Festival, and she has since sung as principal, with only two exceptions, at all the Three Choir and Leeds Festivals, also as principal contralto at the Bristol, Birmingham, Norwich, Cheltenham, Lincoln, and other Festivals. In 1883, 1886, and 1889, she was engaged as principal contralto at the Gloucester Festivals; at Hereford Festival in 1888, and at Worcester in 1890, successes followed. Her name is generally found in the programmes of all the leading musical festivals held throughout the United Kingdom; in fact, a programme would scarcely be complete without Miss Hilda Wilson's name. It may be stated that Miss Wilson belongs to a very musical family. Her father was a musician of great ability, and two or three of her aunts were excellent contralto vocalists, and obtained good positions as soloists. Her sister, Miss Agnes Wilson, is a contralto artist of remarkable talent, and her brothers, Mr. H. Lane Wilson, the popular vocalist and composer, and Mr. W. Stroud Wilson, the violinist, are both greatly esteemed as

instrumental and vocal performers. Indeed, it may be said that the whole family are born musicians. The subject of our sketch is not only an accomplished vocalist, but she is also an amiable and generous lady, always ready to give a helping hand to young and struggling artists, and, when necessary, to assist in any benevolent cause for the good of her brothers and sisters in the profession. The West London Conservatoire of Music is entirely due to the enterprise of the Wilson family. Miss Hilda Wilson is the President of this institution, and watches over its work, giving advice whenever needed. Much more of interest might be written of her career, but this short sketch gives some incidents not before chronicled in biographies which have appeared in other magazines.

Musical Association.

An exceedingly interesting paper was read by Dr. F. Iliffe, on the 9th ult., on "The Construction as to Form of Bach's Forty-eight Preludes." After remarking that the Preludes were not so well known as the Fugues, the Lecturer divided into groups those Preludes which represented different types of Musical Art. These formed seven distinct groups:—

- (1) Those which originated from Bach's love of Preludizing;
- (2) Those attributed to his love of fugal and imitative work;
- (3) Those built up of Blocks of work which as the movement proceeds is bodily transplanted into Attendant keys, with more or less Episodal matter between each appearance.
- (4) Those which came under the style of a "Cantilena accompanied."
- (5) Those which were notable experiments in structure.
- (6) Those in Early Sonata form
- (7) Those prophetic of the splendour of the Modern Sonata form.

When speaking of the last two groups the lecturer drew an interesting sketch of the History of "form" at Bach's time, and proved by representative examples, which he played on the pianoforte from standard composers, that at that time there was rarely any pronounced entry of the Second Subject proper, but in its place a "stress" was laid in the complementary key in the early part of the movement, and this was recapitulated in the Tonic key in the latter part of the movement, thus helping to unify the piece, and to confirm the impression of the real Tonic. Bach had pursued exactly this course in those Preludes which were

placed in the sixth group. In concluding he said that it had always appeared to him an impossible thing to exhaust Bach; you might lecture upon him in public, or talk about his works in private, but there would always be something still left which you cannot quite touch, something which you cannot find words adequately to define. An additional interest was given to the paper by the lecturer playing on the Piano the "harmonic structure" of many of the Preludes which proved not only interesting, but full of musical charm. Professor Prout was Chairman, and there was a capital attendance.

The Notes.

Mr. Macdonald Smith is extending his method, "From Brain to Keyboard," and now gives lessons in organ pedal playing, based on the principle of muscular development by "full contraction." Possibly organists will be glad to receive assistance in this direction, and be saved many miles of pedal movement in the course of a year.

—:O:—

Music, in less civilized times than the present, was in such great estimation that whoever cultivated letters thought it likewise necessary to make music their particular study; and it was thought as disgraceful then, for learned men to be ignorant of it, as it is for persons of rank at this time not to be able to write or read.

—:O:—

ANTHEM.

An *Anthem* is a vocal composition in the sacred style, set to words generally taken from Scripture. There are anthems with and without accompaniment. The forms in which this kind of composition presents itself are varied. "There are five species of anthems," says Dr. Busby:—

"(1) The *Verse and Chorus* anthem, consisting of verse and chorus, but beginning in verse.

"(2) The *Verse* anthem, containing verse and chorus, but beginning in verse.

"(3) The *Full* anthem, consisting wholly of chorus.

"(4) The *Solo* anthem, consisting of solos and choruses, but without verse.

"(5) The *Instrumental* anthem."

Verses are those portions of an anthem that are meant to be performed by a single voice to each part.

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The MIDSUMMER TERM will commence on May 3rd. Entrance Examination April 30th.

Syllabus and Official Entry Forms may be obtained from

FRANK POWNALL, Registrar.

Counterpoint Notes.—No. IV.

By the Rev. J. E. Green, M.A., St. John's College,
Cambridge. Mus. Doc., L. Mus. T.C.L.

It is as almost impossible as it is unnecessary to strike out a new line of theory for the first species of counterpoint, which is the subject of the present article. It is therefore sufficient to give a modern redaction of the rules enunciated and practiced by previous writers and composers, with the hope of presenting to the student a short epitome of them, enabling him to understand this branch of the musical art, and, if necessary, to satisfy the musical inquisitors as to his knowledge or orthodoxy of it. It may further be remarked that the object of this uninteresting part of musical study is intended to give the student solidity and boldness of style.

Our previous strictures under the heads of (i.) melodic, (ii.) harmonic, and (iii.) radice progression have the following bearing upon the first species of counterpoint:—(i.) In constructing counterpoints, or melodies that are to be performed simultaneously with the *canto fermo*, the student should, as far as possible, aim subordinately to the laws of melodic progression, to make each melody attractive by giving it rhythm and symmetry. With "cantos" of a sufficient length, each counterpoint may contain specimens of melodic sequence. It is a mistake for students to think that by not breaking the negative rules found in text-books they are thereby fulfilling the requirements of musical art. (ii.) There is little scope in the first species of counterpoint to add interest by using combinations incidental to harmonic progression, since no discords are, by text-books, admitted; though there seems to be no reason, from the nature of the case, why fundamental and prepared discords should not

be used, provided that all the notes be of equal value. By such a departure from conservative custom, Tallis's Canon (Hymn 23, A. and M.) may be included, as a most pleasing musical composition, under the first species of counterpoint. (iii.) The student has good opportunity for the exercise of his ingenuity by the selection of the sequence of roots for producing musical effect, especially when the "canto" is in the highest part. Radic progression must not involve a change of key, because the object of contrapuntal study is to exhaust the resources of one key before modulating into another. Confusion of keys, or the aimless wandering about from key to key, even if it involves no false relation, is an indication of a want of proper self-control on the part of the composer, and produces a sense of incoherency on the part of the listener, by mentally hurrying him to a fresh key before he has had opportunity to appreciate the one he has quitted. Modulation is, perhaps, one of the most fertile characteristics of modern music, but it is not to be indulged in till the student has gained a complete self-control of confining his writing, by radic progression, within the limits of any given key.

The cogent rules for the first species of counterpoint are, briefly speaking, the following:—In major keys common chords may be used upon each degree of the scale, except the third (mediant) and the seventh (leading note); the former, on account of the peculiar effect of the leading note, and the latter, which bears a diminished, instead of perfect, fifth, are neither of them available. The first inversion of a common chord (figured "6") may be used on each degree of the major scale, the root of each such chord should, if possible, be in the uppermost part, thereby making it prominent and avoiding the danger of consecutive fifths, which is incurred by placing the fifth of the uninverted chord at the interval of a fifth above the inverted root (see "If with all your hearts"—*Elijah*). The second inversion of a common chord, with the root standing at the dissonant interval of a fourth from the bass, is likewise unavailable in strict counterpoint. It is not well ever to duplicate the major third of any common chord, either in its uninverted, or inverted, position, though this may be done to minor common chords without bad effect. The root or fifth of a chord are the best notes to be duplicated. Counterpoints must always be distinguished from the "canto" by contrary motion in two part writing, or, in writing in more than two parts, by making the melodic intervals larger or smaller by way of contrast to the "canto." This contrast is destroyed by making any contrapuntal melody run in sixths or thirds with the "canto," therefore more than three of such harmonic intervals are forbidden. In two part counterpoint thirds or sixths should be used in preference to octaves or fifths. A full close or perfect cadence (*i.e.*, the

leading note proceeding to the tonic in one part, while in another dominant or supertonic proceeds to the tonic) must be withheld till the end of an exercise. The student should be careful to figure his writing even where the complete harmony is not expressed in notes, thus indicating the radic progression intended.

In minor keys common chords are available on the following four degrees of the scale: tonic, subdominant, dominant, and submediant. The following degrees of those scales also will bear chords of the sixth; tonic, supertonic, mediant, subdominant, submediant, and leading note; in addition to these the dominant will bear the *interval* of the sixth, but the third from the dominant, the leading note, must not be heard together with the sixth from the dominant, the mediant, because those two notes form the forbidden harmonic interval of a diminished fourth. (The interval of the sixth from the dominant always has a peculiar effect, whether it be used in major or minor keys, because it is the fundamental discord of the major or minor thirteenth.) When in minor keys the bass descends conjunctly from the tonic to the submediant, in order to avoid the augmented second between the leading note and the submediant, the minor seventh may be substituted for the major seventh or leading note, and, in this particular instance, it may be the bass note of the chord of the sixth. In writing in minor keys great care should be taken not to drift into the major key having the same signature. All minor compositions may have as their concluding chord the Tierce de Picardie, *i.e.*, the minor third of the key accidentally made major. Students, after they have written counterpoint exercises, are advised to play them over, that they may appreciate the effect of their theory.

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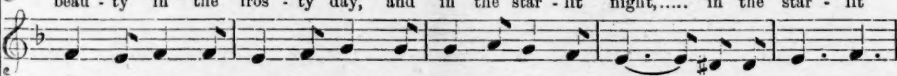
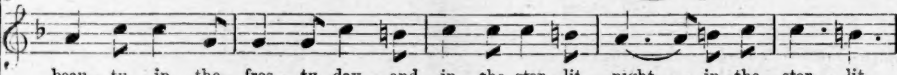
WINTER.


Humorous Glee.

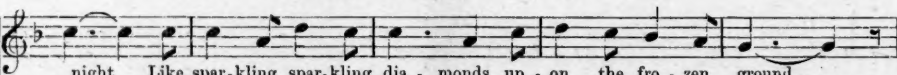
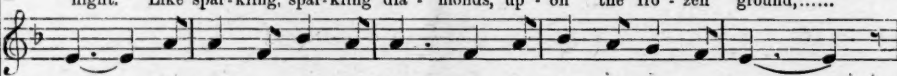
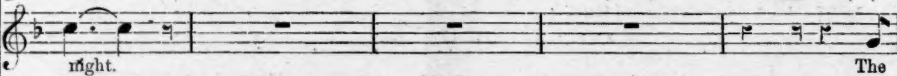
Words and Music by A. J. FOXWELL. Arranged for Four Voices by MAURICE JOHNSTON.


mf Moderato.

TREBLE. 
 Oh, win - ter is a fine time! so fresh, so clear, so bright;..... There's
 ALTO. 
 bright, so bright; There's
 TENOR. 
 Oh, win - ter is a fine time! so fresh, so clear, so bright, so bright; There's
 BASS. 
 ACCOMP.  *mf Moderato.*


 beau - ty in the fros - ty day, and in the star - lit night,..... in the star - lit

 beau - ty in the fros - ty day, and in the star - lit night,..... in the star - lit

 beau - ty in the fros - ty day, and in the star - lit night,..... in the star - lit




 night. Like spar - kling, spar - kling dia - monds, up - on the fro - zen ground,.....


 night. The



WINTER.

ff The crys - tal waves of

ff crys - tal waves of snow are shin - ing all a - - round, The crys - tal waves of

rall. *tempo.* snow are shin - ing all a - - round. But win - ter is not al - ways so— O

rall. *tempo.* snow are shin - ing all a - - round. But win - ter is not al - ways so— O

rall. *tempo.* no, O no, O no, no, no! It chan ges some-times a great deal for the worse, And in -

rall. *tempo.* no, O no, O no, no, no! And in -

WINTER.

- stead of a bless - ing it proves a curse ; For the snow will thaw, And the

- stead of a bless - ing it proves a curse ; For the snow will thaw, And the

days get raw, And the storm - y winds will blow sleet and rain,.... And

days get raw, And the storm - y winds will blow sleet and rain,.... And

rall. all the an - noy - ance that comes in their train. *Adagio.* O the wind ! O the wind, the

rall. all the an - noy - ance that comes in their train. *Adagio.* O the wind ! O the wind, the

rall. all the an - noy - ance that comes in their train. *Adagio.* O the wind ! O the wind, the

WINTER.

ff Allegro.

wind will blow till it roars a - gain. And then we shall

wind will blow till it roars a - gain. And then we shall

pp *ff Allegro.*

get So ex - ceed - ing - ly wet, We must change all our clothes Or else go to

get So ex - ceed - ing - ly wet, We must change all our clothes Or else go to

rall. *Allegro vivace.*

bed, And tal - low one's nose For a cold in the head! O dear! what a

rall. *Allegro vivace.*

bed, And tal - low one's nose For a cold in the head! O dear! what a

rall. *Allegro vivace.*

WINTER.

bore..... is a cold..... in the head, What a ter - ri - ble, ter - ri - ble

bore..... is a cold..... in the head,..... What a ter - ri - ble, ter - ri - ble

slentando.

bore..... is a cold..... in the head ;..... Such cough - ing and sneez - ing, Such

(Sneeze.)

bore..... is a cold..... in the head (O tish - a !) Such cough - ing and sneez - ing, Such

(Sneeze.)

slentando.

snuff - ing and wheez - ing, Such cough - ing and sneez - ing, snuff ing and wheez - ing, It

(Sneeze.) (Sneeze.)

snuff - ing and wheez - ing, Such cough - ing (O tish - a !) ugh ti - - tish - a !) It

(Sneeze.) (Sneeze.) (Sneeze.)

snuff - ing and wheez - ing, Such (tish - a ! O tish - a !) Such snuff - ing and (tish - a !) It

(Sneeze.)

snuff - ing and wheez - ing, Such cough - ing and sneez - ing (O tish - a !) such wheez ing, It

WINTER.

(Sneeze.) *ff Allegro.*

makes one wish he were (ugh tisha!) So tak-ing all those things to-go-ther, We

(Sneeze, after Treble.) *ff*

(Sneeze, after Alto.) *ff*

makes one wish he were (ugh tisha!) So tak-ing all those things to-go-ther, We

(Sneeze, after Tenor.) *ff*

rall. ad lib. ff Allegro.

wel-come warm-er wea-ther, we wel-come, wel-come warm-er wea-ther, we

wel-come warm-er wea-ther, we welcome warmer wea-ther, we welcome warmer wea-ther, we

Slower.

wel-come warm-er wea-ther, we wel-come warm-er wea-ther.

wel-come warm-er wea-ther, we wel-come warm-er wea-ther.

Slower.

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 Prayer from "Mose in Egypt"
 But the Lord is mindful
 March in "Scipio"
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 Only a Pansy-Blossom
 Sweet Violets
 Scotch Lasse Jean
 Cherry Ripe
 St. David's Day
 German National Hymn
 Meeting of the Waters
 Ye Shepherds, tell me
 In my Cottage near a Wood
 And 37 others.

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 I dreamt that I dwell in Marble Halls
 Rose, softly blooming!
 Waiting
 Love was once a Little Boy
 Here's to the Year that's Awa'
 Caller Herrin'
 The Bank of Allan Water
 The First Violet
 When the Robins nest again
 And Robin Gray
 When the Tide comes in
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 And 27 others.

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 Mill May
 Willie, we have Mimed you
 Oh! Gently Breathe
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 Oh, that I had Wings like a Dove! Song
 Oh, Praise the Lord! Vocal Duet
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 And 27 others.

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What will you do, Love
 Come if you dare
 Macgregor's Gathering
 On yonder Rock Reclining
 Love in her eyes sits playing
 And 19 others.

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 Kory O'More
 London Tower
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 Absence
 John Bull
 John Peel
 Jack's Consolation
 And 20 others.

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 Where the Bee Sucks
 Hundred Pipers
 A Mother sat by Malta's Sea
 Absence
 Cherry Ripe
 Home, sweet Home
 And 15 others.

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 Albion, on thy Fertile Plains
 A Canadian Boat Song
 And 15 others.

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 The Way the Money Goes!
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Eminent Artists on Singing.

Mr. Sims Reeves has been unburdening his soul to an interviewer of the *South Wales Daily News*. The eminent tenor is pessimistic about the modern taste for music. Having been asked how present audiences compare with those of the past, he replied:—"Speaking generally, audiences are very much commoner now than they were in those days. The concert halls, you see, are larger now. The paying public who fill the larger concert halls like music of a commoner order, and this, in some degree, accounts for the lowering of the standard of the entertainment. Concert organisers have, in fact, pandered to the public which pays the money, and in that way tastes have declined. In the old days, rather before my time, the audiences that would fill Her Majesty's Theatre were people who knew a great deal about music, and were able to appreciate. Nowadays we have come down to a curious style of entertainment, and the public are pleased with people who shout like blazes, and make the greatest noise possible. I consider that much of the shouting that one hears nowadays is most degrading. Now take a great singer like Rubini. He was refined, and never shouted. You did not see when he sang the muscles of his throat all strained as if they would burst or break."

Mr. W. H. Cummings read an excellent paper, "Musical Ethics," at the Conference of the Incorporated Society of Musicians, at Cardiff, in January, in the course of which the following remarks were made:—"It is pitiable to think that certain well-meaning men purchase a laryngoscope and imagine that by this they are fully equipped as vocal teachers, and forthwith set themselves up as professors of singing. Believe me, no number of scientific instruments, or quasi-scientific—such as voxometers, gasometers, graduated waistcoat buttons, or other quackeries—will supply the place of sound practical knowledge, patiently and painfully acquired in long years of Art-apprenticeship."

Leguer says:—"As Nature gave to every individual a voice for speech, so she has furnished also a voice for song; and the non-possession of the voice for song is only a consequence of the organs of the voice not having been practised."

An American journal says:—"The proper use of the voice should be taught in connection with the pronunciation of the language. It is absurd to refer the shrill or nasal voice of many Americans to the effect of climate. Nasal voices are very common in some parts of England. Vocal habits are first and most easily caught by children, and are learned with much difficulty by adults, yet certainly the voice being, next to the brain, the vehicle of the orator's power, it should be forged and shaped and tempered with the same patience and craft as the chieftain's sword."

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In March and April—Bangor, Bedford, Bournemouth, Brighton, Denbigh, Derby, Dover, Ealing, Eastbourne, Fowey, Hastings, Ilfracombe, Ipswich, Isle of Man, London, Oxford, Penzance, Plymouth, Putney, Rhyl, Sleaford, Southend-on-Sea, Stalybridge, St. Anstell, Tiverton Torquay, Truro, Ware, Wellingborough, Weston-super-Mare, Yeovil.

In May—Aberdeen, Aberystwyth, Balham, Ballymena, Belfast, Bolton, Brecon, Brentwood, Brockley and New Cross, Burnley, Carmarthen, Chesterfield, Crieff (N.B.), Doncaster, Dublin, Dumfries, Dundee, Elgin, Falkirk, Forest Hill, Goole and Howden, Greenock, Havenfordswest, Inverness, Isle of Wight, Jersey, Keith, Kidderminster, Llanely, Londonderry, Paisley, Pembroke Dock, Perth, Peterborough, Portsmouth, Rawtenstall, Scarborough, Sheffield, Swansea, Tenby, Waltham Abbey, Walthamstow, Woolwich.

In June—Barrow-in-Furness, Bath, Bristol, Bury St. Edmund's, Buxton, Cheltenham, Chatham, Cleator Moor, Colchester, Darlington, Devizes, Ealing, Edinburgh, Folkestone, Glasgow, Great Yarmouth, Guildford, Halifax, Hanley, Harrogate, Hull, Keswick, King's Lynn, Lancaster, Leicester, Manchester, Newcastle-on-Tyne, Northampton, Shrewsbury, Southampton, Southport, Stockport, Surbiton, Swindon, Taunton, Tunbridge Wells, Ware, West Hartlepool, Weymouth, Whitby, Worcester, York.

Any or all of the following printed papers may be had on application to the undersigned:—(a) Regulations and list of music to be performed for the local examinations in Instrumental and Vocal Music, and regulations for the (Theoretical) Local Examinations in Musical Knowledge; (b) List of Local Centres; (c) Regulations for the Higher Examinations for Diplomas and Certificates and list of music to be performed for the Higher Certificates in Vocal and Instrumental Subjects; (d) Prospectus of the Classes and Lectures Department; (e) General Prospectus, containing list of honorary officers; (f) Regulations for the Enrolment of Institutions in Union; (g) Regulations for Membership.

By order of the Academic Board,

SHELLEY FISHER, *Secretary*.

Mandeville Place, Manchester Square, W.

Madame Medora Henson and Mr. Edward Lloyd are engaged for the Hereford Festival; and Mr. Hirwen Jones for the Chester Festival.

CORRESPONDENCE.

[The Editor of *The Minim* does not hold himself responsible for any expression made by correspondents.]

To the Editor of "THE MINIM."

SIR,—Will some of your readers, and Conductors of Musical Societies, kindly intimate through your columns what they are going to do by way of celebrating the Queen's Diamond Jubilee? It would be interesting and useful to know something on this subject from a musical point of view.—Yours truly,

Feb. 12th, 1897.

CONDUCTOR.

Scale Practice.

To the Editor of "THE MINIM."

SIR,—In the September *Minim* you were good enough to print my letter, with others, on the above subject. It is very gratifying to see that the Associated Board of the R.A.M. and R.C.M. have adopted, to some extent, the suggestion I made in that letter in regard to Scale Practice for the Elementary Grade just established. In this division candidates are only required to prepare major scales up to four sharps and four flats. I am sure young students, and teachers, will be thankful for this, which I think will lead to better results in the end.—I remain, yours obediently,

Feb. 15th, 1897.

I. S. M.

To the Editor of "THE MINIM."

SIR,—Will you kindly insert the following in your valuable monthly, *The Minim*, as I would like to know the exact dates of the death of those musicians I name?—Carrodus, Taubert, Wagner, Sir Charles Hallé, Gounod, Henry Leslie, Sterndale Bennett, Stephen Heller, John Barnett, Schuloff, Sir Joseph Barnby, Verdi, J. Hatton, Madame Schumann, Rubinstein, Liszt, Ferdinand Hiller, Sivori, Edward Hecht, John Ella, Sir Julius Benedict, Johann Adam Hiller, and Parepa Rosa.

Yours truly,

Bournemouth.

S. J. BEDSON.

[The Editor will be pleased to receive information on the above from readers interested in the subject.—Address *Minim* Office, Cheltenham]

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LOCAL CENTRE EXAMINATIONS.

Last day for receiving Applications, JANUARY 30th, 1897.

THE PRELIMINARY LOCAL EXAMINATION (Paper Work), and also the HARMONY or COUNTERPOINT EXAMINATION will take place at the various Centres on FEBRUARY 24th, 1897.

THE FINAL LOCAL EXAMINATIONS (PRACTICAL SUBJECTS) between APRIL 1st and APRIL 15th, 1897.

See Syllabus A.

LOCAL SCHOOL EXAMINATIONS.

Last day for Registration of Schools and Teachers, of Music, FEBRUARY 27th, 1897.

The LOCAL SCHOOL EXAMINATIONS will be arranged in Circuits. They will be held during the periods:—

(b) March and April. (c) June, July. (d) October, November.

See Syllabus B.

The Registration Fee of One Guinea will be returned to all Schools and Teachers presenting twelve or more Candidates in the Local School Examinations.

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The Supplement to Syllabus B, stating terms and conditions, is now ready.

Copies of either Syllabus will be sent post-free on application to the Hon. Local Representative or to the Central Office, 32, Maddox Street, London, W.

SAMUEL AITKEN, Hon. Secretary.

Academical.**ROYAL ACADEMY OF MUSIC.**

The competition of the Dove Scholarship took place on Saturday, February 13th. The examiners were Messrs. Alfred Burnett, W. Frye Parker and Emile Sauret (chairman), and the scholarship was awarded to Edwin Spencer Dyke (a native of Plymouth). The examiners commended Margaret S. Holloway.

The Liszt Scholarship for pianists and composers (with which is incorporated the Walter Bache Scholarship), entitles the successful candidate to three years' free instruction at the Academy, and, after that, to a yearly sum (at present about £75) to assist him or her in the extension of his or her musical experience during two years on the Continent of Europe. The next competition will take place on the 30th April.

The Sainton Scholarship, founded in 1891, is also vacant, and is of the value of £18 per annum. It is open to violinists of either sex under the age of 18 years, and is tenable for three years. Entries for this, also, must be made on or before the 14th April. Fuller particulars of both scholarships may be had from the Secretary at the Royal Academy.

—O:—

ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.

The preliminary Local Centre Examinations were held on February 24th throughout the Kingdom.

—O:—

TRINITY COLLEGE, LONDON.

Dr. Charles Vincent will visit Australia, New Zealand, and Tasmania, in the autumn of this year, as practical examiner for Trinity College, London. He intends leaving England on July 29th, returning about Christmas.

—O:—

THE VIRGIL PIANO SCHOOL.

The classes for professionals were largely attended during the recent vacation, and great interest was taken in the lectures and lessons given under the direction of the Principal.

A USE FOR MUSIC.—A Scotch gentleman, an eminent amateur flautist, was one evening, at a private musical party, screwing the parts of his instrument together, when a lady ran up to him, exclaiming, "Oh, Mr. D., I'm so glad to see that you are going to play!" The gentleman bowed at what he presumed was an implied compliment; "for," continued the fair amateur, "I do think music is such a promoter of conversation."

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About Artists.

Dr. A. E. Dyer's new grand opera, "The Lady of Bayonne," to Dr. W. S. Macgowan's libretto, has been well spoken of by the Press. The *Times* says the opera was favourably received, and adds—"Mr. Macgowan tells the story with directness and power in his libretto, and some of his lyrics are exceptionally good. Dr. Dyer's music is throughout scholarly, though never pedantic.

—:O:—

Miss Beatrice Gough (soprano) and Miss Constance Barber (contralto) have been singing with great success recently at the Gloucester Cathedral Recitals.

—:O:—

Eugen D'Albert's new opera, "Gernot," will be produced at Mannheim next month.

—:O:—

Dr. H. J. Edwards' cantata, "The Epiphany," was performed at Barnstaple, on February 1st, by the Parish Church Choir, with the assistance of members of the Easter Festival Society, Dr. Edwards presiding at the organ.

—:O:—

Miss Ella Russell will leave in March for an American tour, but she will be back in June, and will spend the next autumn and winter in England.

—:O:—

Sir Arthur Sullivan has agreed at Easter to head the British musical invasion of Rome, a campaign of peace intended mainly to demonstrate to our Italian friends that we in England possess composers worthy to rank among the best on the Continent. Hitherto performances of British music in Italy have practically been limited to Sullivan's "Mikado," Cowen's "Signa," and certain smaller works. The present enterprise is mainly due to Mr. Visetti, the well-known professor at the Royal College and Guildhall School of Music. Mr. Visetti, who on his mother's side in English, resolved last year to place before his Italian fellow countrymen selected examples of British music, but political troubles intervened, and the affair was postponed, at a cost, he it said, of £200. The performances have now, however, been fixed for April 20 and 22, and the Teatro Costanzi has been secured for the purpose; while, if the music prove as attractive as is hoped, an extra concert at popular prices will be given on the following Sunday, April 25. When it is said that the risk involved exceeds £2,000, for which Mr. Visetti has made himself responsible, the great service which he proposes to render to British music will be the better appreciated.

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Odd Crotchets.

"I understand," said Mrs. Connoisseur, as she swept into her seat at a concert, "that Herr Sopolisbie is to play to-night."

"Ain't that nice!" responded Mrs. Parvenue. "He's a regular—masterpiece on the fiddle, I understand."

"Ahem! yes. Had you heard that he has a Stradivarius?"

"No! Is it possible?"

"I heard so."

"Where did the poor fellow get it?"

"They say he got it a year or two ago, on the Continent."

"Well, that's awful. Can't nothing be done for him? It seems as if the cholera, and all them dreadful diseases, comes from those dirty foreign places."

—O:—

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—O:—

A little boy having his music lesson was asked by his teacher, "What are pauses?" "Things that grow on cats," was the quick response.

"Attracted so much attention of late in the musical world."—*Musical Times*, May, 1895.

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MADAME ZIPPORA MONTEITH (the famous American Soprano), of the Worcester Musical Festival, U.S.A.; Royal Albert Hall, Crystal Palace, St. James's Hall Concerts, &c., has returned to England for the Season, and is open for Oratorio, Concert, and Recital Engagements.

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Presentation to Mr. C. Lee Williams.

At the Guildhall, Gloucester, on Friday, Feb. 5th, a presentation was made to Mr. C. Lee Williams, Organist of Gloucester Cathedral, upon the occasion of his resigning that appointment, through ill-health. The Mayor (Councillor Karn) presided, and among those present were the Dean (Dr. Spence), the Revs. Canon Bowers, George James, B. K. Foster, Precentor Fleming, Mr. R. G. Foster (hon. treasurer), Mr. P. Barrett Cooke (hon. secretary), and others.

Mr. Joseph Bennett, musical critic for the *Daily Telegraph*, and President of the Gloucester Choral Society, wrote regretting his inability through ill-health to be present, and in the course of his remarks said:—"I confess to a lively sorrow in the separation of our gifted and genial friend from the city he has served so well. With all respect to his successor—with whom I hope to have pleasant association—the parting seems to me nothing less than a calamity. But all men and all institutions are subject to the "ups and downs" of life. This is one of the 'downs' in the experience of Gloucesterian music, but we can endure it should benefit accrue to our friend."

In explaining the steps that had led up to the presentation, the Honorary Secretary said that at a meeting called for the 30th December last by the Mayor, by Mr. R. G. Foster, as treasurer of the Cathedral Recitals, and by himself, as secretary to the Festival Stewards, the following resolution was unanimously passed:—"That steps be taken to present Mr. Lee Williams with a testimonial upon his resignation as organist of Gloucester Cathedral, owing to ill-health, as a slight recognition of his indefatigable exertions for the advancement of music in the city and county of Gloucester, more particularly of the able manner in which he has organised and conducted the Cathedral Recitals of sacred music throughout." Circulars were sent out inviting subscriptions, limiting individual subscriptions to the sum of £1 1s., and in response it was most gratifying to be able to announce that within so short a period as a month a sum of £160 3s. had been subscribed by 226 subscribers. The Committee decided that the testimonial should take the following form:—An illuminated album, with address, containing the names of subscribers; a complete set of the Badminton Library; and a cheque amounting to £135. In addition, the Committee had an engraved plate placed on a favourite bâton used by Mr. Williams.

The Mayor, in making the presentation, expressed the hope that with change and rest the health of Mr. Williams might be restored. Alluding briefly to one or two matters with which Mr. Williams' name was associated since his residence

in Gloucester from 1882, his Worship specially referred to the Gloucester Musical Festivals, the Gloucester Choral Society, and the Gloucester Free Recitals, names which were alone sufficient to account for his great popularity as a musician and as a kind-hearted gentleman. (Hear, hear.) He was informed that Mr. Williams had conducted five Gloucester Festivals, 45 Choral Society Concerts, fifteen Choral Festivals, and 107 Free Recitals. (Applause.) This amply showed that he was a conductor of conductors, and if they did not say he had no equal, they claimed that he had no superior. (Hear, hear.)

The Dean added a few words expressive of his appreciation of Mr. Williams' musical abilities and services.

Mr. Williams, in returning thanks, said he was sure they would believe him when he said that if he found his position that day rather difficult and a little embarrassing, he also found it extremely gratifying. Less than a fortnight ago this state of things was reversed. He found himself presenting a testimonial to a young musician on leaving Gloucester for London, but he now felt what a difference there was in presenting a testimonial and receiving one in public—(laughter, and hear, hear)—indeed, he felt he must ask them for all the sympathy they could spare him in warding off what he could only describe as a sharp attack of mental measles. (Laughter.) He wished he could coin some new sentences to convey to them his thanks for their very generous and handsome expression of their appreciation of his musical services in Gloucester during the past fifteen years; but it was useless for him to try and do so—he could only tell them that he was greatly pleased with these generous and welcome gifts, and still more gratified at the kind-hearted sympathy which had prompted them to give them to him. As regarded the Badminton books, it had long been his wish to have a complete set, and they could not possibly have hit upon a gift that gave him greater pleasure, for he knew that those books contained all that was manly, honest, and straight in the matter of out-door pursuits, to many of which he was still devoted. Another reason that he was so glad to have those books was that his little son was now old enough to take a keen interest in bows and arrows and air-guns—(laughter)—and when he found out, as he speedily would, what a fund of information was contained in those books, he would learn to value them as much as his father did. (Hear, hear.) He saw now why Mr. Barrett Cooke was so anxious a few days ago to borrow one of his old bâtons. (Laughter.) He observed it had come back to him decorated with the Order of the Garter. (Renewed laughter.) They might be interested to know that that little stick had conducted five Gloucester

Festivals, the best part of two Worcester Festivals, between forty and fifty concerts for the Gloucester Choral Society, fourteen or fifteen Church Choral Festivals, and 107 Cathedral Recitals. (Applause.) It had shared with him many musical triumphs and many musical disasters, and it now looked smart enough to conduct any concert, from the concert of Europe upwards. (Laughter.) It was now going to retire, with its master, into private life for a time, literally covered with honour and glory. (Laughter and applause.) For their very generous cheque he asked them to accept his sincere thanks. Alas! he could see furniture vans looming in the distance, and the terrible sound of taking up carpets would soon be heard at No. 7, Palace Yard. (Laughter.) Might he venture to tell them that that particular gift of theirs was to him pre-eminently the right thing in the right place. (Renewed laughter.) He was also very glad indeed to have the list of names of so many of his friends in the city and county of Gloucester. They all knew how often in after-life the sight of a name brought back to them past faces and past memories, sad they might often be, but none the less dear to them; that handsome scroll would be scanned by him, and those that came after him, with very great interest. He should like to allude very briefly to one institution that seems to have taken firm hold of the hearts of thousands of the citizens of Gloucester—he meant, of course, the Cathedral Recitals. He thought himself lucky to have assisted at the birth of these services in 1886, and it certainly gave him very great pleasure to see their continued popularity. (Hear, hear.) He had observed with interest that for the last two series of recitals how many young children attended and apparently enjoyed the music. He was sure it was good for them to be there, and listen for one short hour to the strains of Beethoven, Handel, Mendelssohn, and Haydn. (Hear, hear.) Who could tell what those early impressions heard in our majestic nave might lead to? (Hear, hear.) In thanking them all once more for their kindness in giving him those presents, he could only say that he had resigned his post in Gloucester Cathedral with unfeigned regret and infinite sadness, but he was glad to think that in his successor they had a brilliant performer and very able young musician, and one in whom they, as older musicians, had complete and entire confidence. (Hear, hear.) The Dean and Chapter of Gloucester Cathedral had for fifteen years shown him continual kindness, courtesy, and consideration in all musical matters. He felt deeply indebted to them, and should ever think with deep and real pleasure of his work in the Cathedral. (Hear, hear.) He could never forget, too, that owing to the generosity of the Festival Stewards he had been allowed to compose some short works for their

Festivals, an honour of which he was justly proud. He desired to be allowed finally to reiterate his sincere thanks and gratitude to them all for those liberal, handsome, and welcome gifts. (Applause.)

A vote of thanks to the Mayor for presiding was proposed by Canon Bowers.

The motion having been carried most heartily, the Mayor briefly replied, and the proceedings terminated after thanking the Treasurer and the Secretary for their services in bringing the matter to so successful an issue.

BALTIMORE, U.S.A.—The following interesting Organ Recital was given with great success in St. Michael's Church, Baltimore, by Mr. Geo. Alex. A. West, F.R.C.O. (Organist and Choirmaster of St. Luke's Church, Germantown, PA.), on Tuesday, February 9th, 1897:—Sonata No. 1 (French), Introduction, Pastorale, Finale, *E. Guilmant*; "O Sanctissima" (English), *E. T. Chipp*; Messe de Mariage (French), (1) Entrée du Cortège, (2) Bénédiction Nuptiale, (3) Offertoire, (4) Invocation, (5) Laus Deo (Sortie) *Dubois*; Meditation (French), *Alphonse Mailly*; Prelude and Fugue in A minor (German), *Bach*; Cortège Funebre (French), *Dubois*; Pastorale from Symphony (French), *Widor*; March for a Church Festival (English) *Best*. The local papers speak highly of the brilliant performance of Mr. G. A. A. West, whose powers as an organist are spoken of in the highest terms.

Grand Opera in Cheltenham.

In last month's *Minim* we gave the Argument and a short sketch of Dr. A. E. Dyer's and Dr. W. S. Macgowan's new grand Opera in one act, "The Lady of Bayonne." Its production at the Opera House, on February 9th and 10th, was a decided success. Great things were expected, and excellent results followed. The three performances were a credit to the composer, librettist, and all who took part; and, it may be added, it was an honour to Cheltenham to have the opportunity of witnessing the first performance of a Grand Opera, the composition of two residents, and by accomplished professional and amateur artists connected with the town or neighbourhood. So much has been said or written about the Opera, it is hardly necessary to say more; but such an interesting event must not pass without our record and hearty congratulations to all concerned in its composition and production. The cast, which includes only five characters, was filled as follows:—"Lizette," daughter of the deceased steward of Bayonne, Miss Vera Vandeleur; "Susanne," her mother, Mrs. G. B. Ferguson; "Léon," a serving man, Mr. Herbert Taylor; "Cartouche," a soldier, vassal of Count Raymond, Mr. D'Arcy de Ferrars; "Count Raymond," seigneur of Bayonne, Mr. H. C. Portway.

MUSICAL CONSTRUCTION OF THE OPERA.

The dialogue is set on a basis of leading themes, which are interwoven and developed in various forms, usually concluding with a lyrical number of an independent character, though occasionally (as in the duett and quartett of the opening scene) the leading theme itself is made the principal subject. The themes of

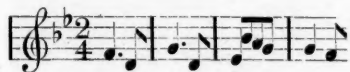
REVENGE



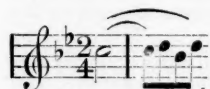
AND CARTOUCHE



are announced in the short prelude to the Opera. After the entrance of Susanne the themes occur in the following order:—

LISETTE (*wedding theme*)

SUSANNE



LEON



The second subject of the quartett has the "love" theme



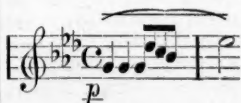
After the exit of the wedding party the Count's themes are announced by the Orchestra:—

COUNT RAYMOND OF BAYONNE



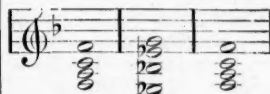
2nd theme referring to former days with

LISETTE



In the Chapel the "Church" theme is heard on the Organ.

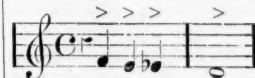
BASIS OF CHURCH THEME



In the second subject of Lisette's air "Parted," the glove theme is heard for the first time.



In the finale, when Cartouche returns with the axe, the bridge theme is announced.



It will be seen that the "Revenge" theme is a running passage (almost an irritable rush) in the minor, indicative of a revengeful frame of mind, and that the "Cartouche" theme is somewhat martial, indicative of a successful soldier or expectant husband. The "Lisette" theme suggests an echo of wedding bells, and in the "Susanne" theme we detect a certain smooth expectancy. The "Léon" theme is somewhat sinister, possessing a downward tendency. The "Count Raymond" theme is bold and self-assertive, changing to the reflective in his second theme, while the Church theme is stately and ecclesiastic. The "glove" theme is joyous, and suggests the triumph of love. The "axe" theme is full of revengeful feeling. We constantly hear these themes on the entry of the characters with whom they are associated.

The themes are cleverly interwoven in the various movements, producing some beautiful contrapuntal effects, both in the vocal and instrumental parts. Musicianly skill is visible on every page of the score. Special mention may be made of the quartett "Only thus I Pledge my Troth," the trio "Ah, dear Lisette," and the final quartett "See yonder above us." These numbers are beautiful examples of part writing. The instrumentation to the last quartett is very effective; the sustained wind, the tremolo strings, and the arpeggio passages on the harp produce a fine tone picture.

The orchestra consisted of leading musicians of Cheltenham and the neighbourhood (members of the County of Gloucester Musical Festival Association for the most part), as follows:—Mr. L. Hann (leader); violins and violas—J. E. Teague, H. Teague, J. M. Teague, Quarterman, E. G. Woodward, P. Woodward, F. Mann, Abbot; 'cellos—J. E. R. Teague, C. W. Teague; basses—P. Jones, F. Dawes; flutes—C. J. Teague, E. W. Waite; clarionets—C. Perreau, W. HARRY; bassoon—W. Stratton; oboe—G. Roberts; horns—A. Probin, W. Bennett; trombone—J. Boyce; drums—Maddern; harp—C. Collier. Conductor—Dr. A. E. Dyer. The instrumentation to the Opera is decidedly difficult. Dr. Dyer has employed many novel and up-to-date effects, which keep the players in a state of semi-excitement. We cannot close without giving a special word of praise for the excellence of the accompaniment, which always should be a leading feature in Grand Opera; but it is seldom the case in provincial theatres, through the cost. The ladies and gentlemen who sustained the difficult vocal parts also deserve warm congratulations. In each case there were points deserving of special notice, and the audiences were not slow to recognise this on each occasion. Léon's bright song, "In days gone by," was always well received, and it was sung in excellent style by Mr. Taylor. Lizette's brilliant air, "As a mighty eagle soaring," was well given by Miss Vera Vandeleur, and was always much applauded. The part of Count Raymond was a successful feature. Mr. H. C. Portway is a young artist of promise. Mrs. G. B. Ferguson and Mr. D'Arcy de Ferrars were also very successful, and received a full share of approval.

At the close of each performance the composer, author, and performers were called before the footlights, when wreaths and lovely bouquets were presented, accompanied with applause and friendly expressions.

Bristol Musical Notes.

[FROM OUR CORRESPONDENT.]

An enjoyable concert was given on Saturday afternoon, January 30th, at the Victoria Rooms, when Mrs. Henschel made a welcome appearance in Clifton. This charming singer contributed "There in myrtle shades reclined," from Handel's "Hercules," "Nymphs and Shepherds" by Purcell, and "Chanson à Danser," an old French song, which so pleased the audience that it had to be repeated. She also gave, with great expression and finish, "The Spinning Wheel" and "Spring," two songs composed by Mr. Henschel, which were received with enthusiastic applause and encored. The violinist was Herr Otto Milani, whose execu-

tive powers were displayed in several solos, an "Adagio" by Spohr being rendered with true artistic feeling. Mr. Herbert Parsons, now so well known in Clifton, chose for his pianoforte solos, Ballad No. 2, "Berceuse," and Valse (Chopin)—the last being redemanded. Musically, the concert was a success, but, unfortunately, there was only a moderate attendance.

Mr. Harold Bernard must have been pleased with the friendly and appreciative audience which filled the Redland Park Hall on Monday, February 8th, in spite of the bad weather. He was assisted by Messrs. F. S. Gardner (viola), Percy Lewis (violoncello), G. F. Blanchard (pianoforte), and also by Miss Lucille Hill, the pleasing vocalist, who sang so well at the Gleemen's Concert a short time ago. Schumann's Quartet Op. 47 and Raff's Trio Op. 102 were included in the varied and interesting programme, both receiving satisfactory renderings from the hands of the executants. Mr. Bernard's solo was a "Ballad and Polonaise" of Vieuxtemps, in the performance of which he showed himself to be an able violinist. Miss Lucille Hill was greeted with enthusiasm when she appeared to sing her first piece, the aria, "Oh del mio dolce Ardo," from Gluck's "Elena e Paride"; she also contributed songs by Godard, Lassen, Sansay, Max Strange, and Kjerulf, all of which were sung with exquisite taste and in good style, to the evident enjoyment of the audience.

An attractive programme was offered by Miss Mary Lock for her Second Chamber Concert of the season, at the Victoria Rooms, on Monday, the 15th, when three works, performed for the first time at these concerts, drew a large audience. The first piece was Mendelssohn's Quartett in E flat, Op. 44, No. 3, for two violins, viola and violoncello, the executants being Messrs. Carrington, Duys, Wetten, and Van Gelder. Each movement was well played, the scherzo especially eliciting much applause. The same performers gave a good rendering of Haydn's D minor Quartett, which was also capably and intelligently interpreted. Miss Lock was associated with Mr. Van Gelder in Beethoven's Sonata in A, Op. 69, for piano and violoncello, and the popular concert-giver was recalled for her pianoforte solos, "Abendo," by Raff, and "Scherzetto," by Scholtz, playing both pieces gracefully and with facility of execution. The vocalist was Mr. Ernest Young, who contributed the dramatic scene "Siddhartha," by Mr. J. L. Roeckel (composed for the Bristol Musical Festival, 1896), which somewhat suffered by the loss of its surroundings, and two new songs, also by Mr. Roeckel, "My Heart's Remembrance" and "A Song of May." These were all accompanied by the composer, and well received.

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